

HAMILTON

A CHORAL MEDLEY

Alexander Hamilton • My Shot • The Schuyler Sisters •
The Room Where It Happens • Helpless •
Yorktown (The World Turned Upside Down)

for S.A.T.B. voices and piano
with opt. SoundTrax CD*

Performance time: approx. 9:00

Arranged by
LISA DeSPAIN

ALEXANDER HAMILTON

Slowly (♩ = ca. 68)

SOLO 1: *mp*

SOLO

FINGER SNAPS

PIANO

Slowly (♩ = ca. 68)

ff

F#7

Bm/D

F#7/C#

rag-tag, or - phan, son of the poor and a Scots-man, dropped in the mid-dle of a for-got - ten

sub. mf

*Also available for S.A.B. (46321). SoundTrax CD also available (46322).

ALEXANDER HAMILTON

Words and Music by LIN-MANUEL MIRANDA

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4

4

spot in the Car - ib - be - an by prov - i - dence, im - pov - er - ished, in

5

SOLO 2:

mp

squal-or, grow up to be a he-ro and a schol- ar? The ten dol-lar found-ing fa-ther with-out a fa-ther got a

7

lot far-ther by work-ing a lot hard-er, by be-ing a lot smart-er, by be-ing a self-start-er. And the

9

SOLO 3:

mp

world is gon-na know your name. What's your name, man? Al-ex-an-der Ham-il-ton. My name is

(end snaps)

D F#7/A# Bm

mp

11

Al-ex-an-der Ham-il-ton. And there's a mil-lion things I have-n't done, but just you

F#7/A# G

13

14

(end solo)

wait, just you wait.

Al-ex-an-der Ham-il-ton, we are

f

Al-ex-an-der Ham-il-ton, Al-ex-an-der Ham-il-ton.

Al-ex-an-der Ham-il-ton, Al-ex-an-der Ham-il-ton.

f

Al-ex-an-der Ham-il-ton, we are

D F#7/A# F#7/A# Bm

f

SOPRANO

ALTO

TENOR

BASS

wait - ing in the wings for you.____ You could

Wait - ing in the wings for you._
Wait - ing in the wings for you._

wait - ing in the wings for you.____ You could

G⁷

nev - er back down, you nev - er learned to take your

you nev - er learned to take your
you nev - er learned to take your

nev - er back down, you nev - er learned to take your

Em⁹

17

ti - (h)ime!__ Oh, Al - ex - an - der Ham - il - ton, when A -

ti - (h)ime!__ Oh, Al - ex - an - der Ham - il - ton, Al - ex - an - der Ham - il - ton, A -

F#7(sus4) F#7/C# Bm

19

mer - i - ca sings for you,____ will they

mer - i - ca sings for you,____ will they

G7

know what you o - ver - came? Will they know

Em⁹

This block contains the musical notation for measures 8 through 11 of page 20. It features a vocal line with lyrics, a piano accompaniment, and a bass line. The key signature is two sharps (F# and C#). The vocal line starts with a whole note rest in measure 8, followed by eighth notes in measures 9 and 10, and a quarter note in measure 11. The piano accompaniment consists of chords in the right hand and a moving bass line in the left hand. A chord change to Em⁹ is indicated above the piano part in measure 10.

you re - wrote the game? The world

Bm/D Em

This block contains the musical notation for measures 12 through 15 of page 21. It continues the vocal line with lyrics, piano accompaniment, and bass line. The key signature remains two sharps. The vocal line has a whole note rest in measure 12, followed by eighth notes in measure 13, and a quarter note in measure 14. The piano accompaniment features chords in the right hand and a moving bass line in the left hand. Chord changes to Bm/D and Em are indicated above the piano part in measures 13 and 14, respectively.

22

SOLO 1: *mf* (end solo)

What's your name, man?

— will nev - er be — the same. —

Bm Em D/A F#7/A# Bm/D F#7/C#

sub. *mf*

24

SOLO 4: *mf*

I am

Al - ex - an - der Ham - il - ton!

pull back

Bm *sfz*

MY SHOT

25 Faster (♩ = ca. 88)

not throw-ing a-way my shot! I am not throw-ing a-way my shot! Hey yo, I'm

Faster (♩ = ca. 88)

Gm F/A Bb G7/B

mf

27

just like my coun - try, I'm young, — scrap - py, and hun - gry, and I'm

Cm

MY SHOT

Words and Music by LIN-MANUEL MIRANDA with Albert Johnson, Kejuan Waliek Muchita,
Osten Harvey, Jr., Roger Tourman and Christopher Wallace

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and "You've Got To Be Carefully Taught" from *South Pacific*. Music by Richard Rodgers. Lyrics by Oscar Hammerstein II.

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28

(end solo)

3

not throw-ing a-way my shot!

mf 3

I am not throw-ing a-way my shot. I am

mf 3

Cm/Eb D7/F# Gm F/A

mf

30

3

not throw - ing a - way my shot. Hey yo, I'm

3

Bb G7/B

just like my coun - try I'm young, — scrap - py, and hun - gry, and I'm

Cm Cm/D

SOLO 5: *mf* 33

Come on! Let's go! Rise up! When you're liv-ing on your knees, — you

not throw-ing a-way my shot.

Cm/Eb D7/F# Gm F/A

34

rise up. Tell your broth-er that he's got-ta rise up. Tell your sis - ter that she's got-ta

B $\flat$ B $\flat$ (add 9)/D E $\flat$ maj 7 Gm/F

36 SMALL GROUP (MIXED VOICES): *mp*

When are these col - o - nies gon-na rise up? When are these col - o - nies gon-na

SOLO 5:
rise up. Rise up!

S.
A.
T.
B.

mp Whoa, _ whoa, _ whoa!

F $\sharp$ dim 7 Gm F/A

rise up? When are these col - o - nies gon - na rise up? When are these col - o - nies gon - na

Rise up! Rise up!

Whoa! Whoa!

Bb G7/B Cm Cm/D

(end small group) SOLO 6: **ff**

rise up? Rise up! I'm past pa - tient - ly wait - in' . I'm pas - sion - ate - ly smash - in'

(end solo)

Rise up! Rise up!

Rise up!

Cm/Eb D7/F# Gm F/A

ff

42

ev - 'ry ex - pec - ta - tion, ev - 'ry ac - tion's an act of cre - a - tion.

B $\flat$ G ^{7} /B

43

I'm laugh - in' in the face of ca - sual - ties and sor - row, for the

C m *fp*

44 *(end solo)* **45**

first time, I'm think-in' past to-mor-row.

f 3 3

And I am not throw-ing a-way my shot. I am

ff 3 3

D7/F# Gm F/A

46

not throw - ing a - way my shot. Hey yo, I'm

3

Bb G7/B

47

just like my coun - try I'm young, — scrap - py, and hun - gry, and I'm

Cm

48

SMALL GROUP (MIXED VOICES):

f We're gon-na rise up! *f* We're gon-na

SOLO 5: Time to take a shot!

not throw-ing a-way my shot. Not throw-ing a-way my shot.

Cm/Eb D7 Gm F/A

rise up! It's time to take a shot!

(end solo)

Time to take a shot!

Not throw-ing a-way my shot. We're gon-na rise up! Rise up!

Bb G7/B Cm

SMALL GROUP (MIXED VOICES):

It's time to take a shot! It's time to take a shot!

opt. SMALL GROUP 2 (MIXED VOICES):

(S./T.)

(A./B.)

Whoa, _ whoa, _ whoa! _____

Rise up! Rise up! Rise up! Rise up!

T. B.

Gm/D Cm/Eb

54

Take a shot! Shot! Shot! A - yo, it's time to take a shot! Time to take a shot! And I am

Whoa! Whoa, whoa! Whoa! And I am

Ru Ru Ru Time to take a shot! Time to take a shot! And I am

Gm/F D7/F#

ff

3

56

not throw-ing a - way my, not throw-ing a - way my shot!

not throw-ing a - way my, not throw-ing a - way my shot!

not throw-ing a - way my shot!

Gm

sfz

3

(end small group)

THE SCHUYLER SISTERS

58 Medium up funk (♩ = ca. 102)

SOLO 8 (ELIZA): *f* E - li - za! —
 SOLO 9 (PEGGY): *f* And

SOLO 7 (ANGELICA): *f*

An - gel - i - ca!

Work, work!

Work, work!

Medium up funk (♩ = ca. 102)

Bm⁷

D

(Drum fill to
set new tempo)

61

E - li - za! Work!

Peg - gy!

Peg - gy!

Work!

An - gel - i - ca!

Work!

Work, work! The Schuy - ler sis - ters!

Work!

Bm⁷

Em/A

D

THE SCHUYLER SISTERS
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63

SOLO 9:

mf

Dad-dy said to be home by sun - down.

(SOLO 7):

mf

Dad-dy does - n't need__ to know.

Bm⁷

D

mf

65

SOLO 8:

mf

Dad-dy said not to go down - town.

Like I said, you're free__ to go.

But

Bm⁷

D

67

An - gel - i - ca, re - mind me what we're look-

look a-round, look a-round.

mf Look a-round, look a-round.

mf

Bm7 D

69

- ing for?

E - li - za, I'm look - in' for a mind at

She's look - in' for me!

Gmaj9 F#7(#9)/A#

71

work. I'm look - in' for a mind at work. I'm look - in' for a mind at

Work, work! Work, work!

f

Bm⁷ D

73

SOLOS 8 & 9:

Whoa, oh, whoa! Work!

work. Whoa, oh, whoa! Whoa, oh, whoa! Work!

Work, work! Whoa, oh, whoa! Work! Who!

f

Bm⁷ D⁶

75

Musical score for measures 75-76. The score includes vocal lines and piano accompaniment. The key signature is D major (two sharps). The tempo/mood is marked *mf* (mezzo-forte). The lyrics are: "I've been read-ing Com-mon Sense by Thom-as Paine. So men say that I'm in-tense or I'm in-sane."

Chords: Bm⁷, D

77

Musical score for measures 77-78. The score includes vocal lines and piano accompaniment. The key signature is D major (two sharps). The tempo/mood is marked *mf* (mezzo-forte). The lyrics are: "You want a rev-o-lu-tion? I want a rev-e-la-tion, so lis-ten to my dec-la-ra-tion: 'We

Chords: Gmaj⁹, F[#]m⁷/A

79

And when
hold these truths to be self - ev - i - dent, that all men are cre - at - ed e - qual."

Em⁹ Dmaj⁷/F[#]

81

I meet Thom-as Jef-fer-son, I'm-a com-pel him to in - clude wom-en in the se - quel! Work!

Unh! Work!

Gmaj⁹ F[#]7(#⁹)/A[#]

'Cause I've been read - ing *Com - mon Sense* by Thom - as Paine.

SOPRANO only:

Look a - round, look a - round, the rev -

Bm7

f

So men say that I'm in - tense or I'm in - sane.

- o - lu - tion's hap - pen - ing in New

D6/A

85

You want a rev-o-lu - tion? I want a rev-e-la - tion, so lis-ten to my dec - la-ra - tion:

SOPRANO
____ York. In New ____ York! "We

ALTO *mf*
Look a-round, look a-round, the rev - o - lu - tion's hap - pen - ing.

Gmaj⁹ F#m⁷

87

S.
A.
T. *mf*
B.

hold these truths to be self - ev - i - dent, that all men are cre - at - ed e - qual."

Look a-round, look a-round at how luck-y we are to be a - live right now.

Bm⁷ D⁶/A

Look a-round, look a-round at how luck-y we are to be a-live right now!

f

f

Gmaj7 F#m7 F#m/A F#m7/B

This block contains the musical notation for measures 89 and 90. It features a vocal line with lyrics and a piano accompaniment. The piano part includes a piano introduction in measure 89 and continues through measure 90. Chord symbols Gmaj7, F#m7, F#m/A, and F#m7/B are indicated above the piano staff.

His - to - ry is hap - pen - in' in Man - hat - tan and we just hap - pen to be in the

Em⁹ Dmaj7/F#

fp

This block contains the musical notation for measures 91 and 92. It features a vocal line with lyrics and a piano accompaniment. The piano part includes a piano introduction in measure 91 and continues through measure 92. Chord symbols Em⁹ and Dmaj7/F# are indicated above the piano staff. The dynamic marking *fp* is present.

93

World!

World!

great - est cit - y in, the great - est cit - y in the, in the

Gmaj7 D/A

f

95

(end solos)

(end solos)

great - est cit - y in the world!

3 3 3

sfz

D

THE ROOM WHERE IT HAPPENS

96 Hip-Hop/Dixieland, swing 16ths (♩ = 84-88)

mf

The room_ where it hap-pened. The

Hip-Hop/Dixieland, swing 16ths (♩ = 84-88)

mf

No one else was in the room where it hap-pened. The

98

room_ where it hap - pened. The room where it hap - pened.

3

The room_ where it hap - pened. The

99

The room_ where it hap - pened. The

No one else was in the room where it hap - pened. The

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100

room — where it hap - pened. The room where it hap - pened.

room where it hap - pened. The room where it hap - pened.

D⁹ E^{7(b9)} Am/G[#]

101

Par - ties get to yesssss.

No one real - ly knows how the par - ties get to yesssss. The

Am⁹ C⁶

102

Ev - 'ry game of chesssss.

piec - es that are sac - ri - ficed in ev - 'ry game of chesssss.

D¹³ Am⁷/E

103

As - sume that it hap - pens.

We just as - sume that it hap - pens.

F⁹

6

104

The room where it hap - pens.

Nooooo -

But no one else is in the room where it hap - pens.

G

106

- one else was in the room where it hap - pened. The

F⁷

107

room where it hap - pened. The room where it hap - pened.

D⁹ Bdim⁷ E⁷(b⁹) Am/E

108

No one else was in the room where it hap - pened. The

Am F⁷

109

room where it hap - pened. The room where it hap - pened.

D⁹ E⁷(b⁹) E⁷/G# Am/G#

110

In God we trust.

My God! In God we trust. But we'll

Am Am/C

111

What got dis-cussed. Click-boom, then it hap-pened.

nev-er real-ly know what got dis-cussed.

Am/D Am/E F⁹ F^{#07}

113

And no one else was in the room where it hap-pened. When you

G

114

got skin in the game, you stay in the game. But

mp

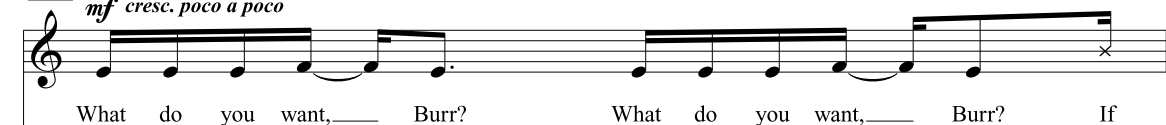
115

you don't get a win unless you play in the game. Oh, you

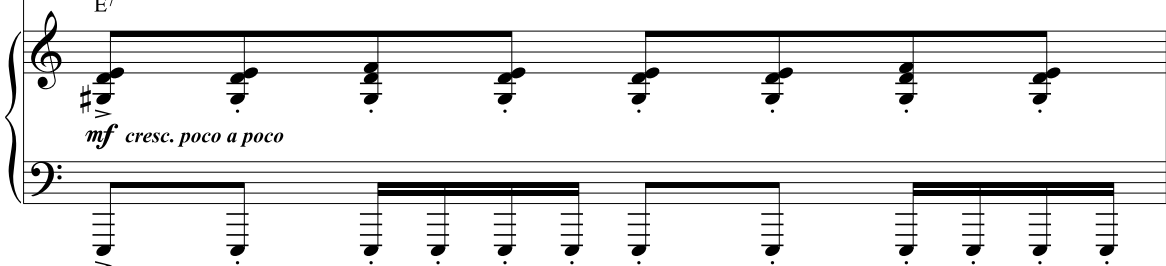
116

get love for it. You get hate for it. You get nothing if you wait for it, wait for it, wait...

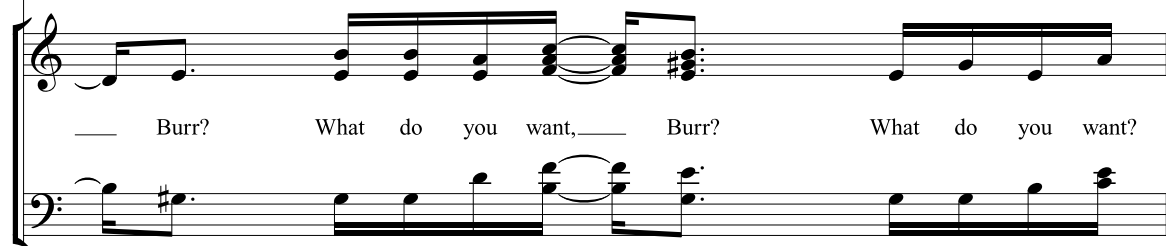
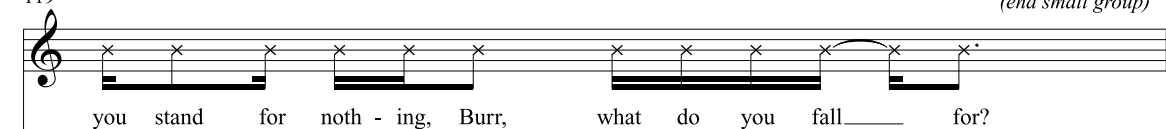
118 SMALL GROUP (MIXED VOICES):

mf cresc. poco a poco*mf cresc. poco a poco**mf cresc. poco a poco*

E7

mf cresc. poco a poco

119

(end small group)

E7(sus4)

E7

E+

E7

Am



120 SOLO 10:

f

I've got__ to be. I've got__ to be._____ Oh, I've.

The room where it hap - pens. The room where it hap - pens.

f

Am D E7(b9) Am/E Am Am/C D9 E7(#5)

122

__ got to be in the room where it hap - pens.

The room where it hap - pens.

Am D E7(b9)

6 6

123

Musical score for measures 123-124. The score is written for voice, piano, and guitar. The voice part has a melody with lyrics: "I got - ta be _____ in the". The piano part has a bass line with lyrics: "The room where it hap - pens." The guitar part has a chord progression: Am⁶ (measures 123-124) and E7(b9) (measure 124).

124

Musical score for measures 124-125. The score is written for voice, piano, and guitar. The voice part has a melody with lyrics: "room! _____". The piano part has a bass line with lyrics: "I wan-na be in the room where it hap - pens! Click- boom!". The guitar part has a chord progression: Am (measures 124-125), Am/G (measures 124-125), Am/F# (measures 124-125), Am/F (measures 124-125), and Am/E (measures 124-125).

HELPLESS

126

Light, with a bounce, swing 16ths ($\text{♩} = 76-80$)

mp

Hey hey hey hey.

mf

Light, with a bounce, swing 16ths ($\text{♩} = 76-80$)

128 SOLO 11:

mf

Ooh, I do, I do, I do, I dooo! Hey!

Hey hey hey hey. Hey hey hey hey.

F^5 $Bb(sus2)$

HELPLESS

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130

Ooh,_____ I do, I do, I do, I_____ dooo!_____

Hey hey hey hey. Hey hey. Boy,___ you got me

F⁵ B^b(sus2) B^b

132

help-less!_____ Look in-to your eyes, and the sky's the lim-it. I'm

F(add9) F/A B^b F(sus)/B^b

137

We were at a rev - el with some reb - els on a hot night,

B $\flat$ (sus2)

138

laugh - in' at my sis - ter as she's daz - zl - ing the room, then

F⁵

139

140

you walked in and my heart went "boom!" My sis-ter made her way a-cross the room to

mf
Oooh. _____

B $\flat$ (sus2) Dm7(omit5)

This musical system covers measures 139 and 140. The vocal line (top staff) features a melody in measure 139 and a rest in measure 140. The piano accompaniment (bottom staves) includes a right-hand part with chords and a left-hand part with a rhythmic pattern. A piano (p) dynamic is indicated at the start of measure 140. The lyrics are: "you walked in and my heart went 'boom!' My sis-ter made her way a-cross the room to". A vocal line with the lyrics "Oooh. _____" is written below the piano part.

141

you and I get nerv - ous, think - ing, "What's she gon - na

Oooh. _____

F ^{5}

This musical system covers measure 141. The vocal line (top staff) features a melody. The piano accompaniment (bottom staves) includes a right-hand part with chords and a left-hand part with a rhythmic pattern. A piano (p) dynamic is indicated at the start of measure 141. The lyrics are: "you and I get nerv - ous, think - ing, 'What's she gon - na'". A vocal line with the lyrics "Oooh. _____" is written below the piano part.

142

do?" _____ She grabs you by the arm, I'm think - in', "I'm

Oooh. _____

B $\flat$ (sus2)

This block contains the musical notation for measures 142 and 143. It features a vocal line, a piano accompaniment, and a guitar line. The vocal line starts with a melodic phrase in measure 142, followed by a rest in measure 143. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand. The guitar line is a single-note line in the key of B-flat major, featuring a sus2 chord in measure 142.

143

through." _____ Then you look back at me and sud - den - ly I'm

Oooh. _____

C(sus)

This block contains the musical notation for measures 143 and 144. It features a vocal line, a piano accompaniment, and a guitar line. The vocal line starts with a melodic phrase in measure 143, followed by a rest in measure 144. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand. The guitar line is a single-note line in the key of C major, featuring a sus2 chord in measure 143.

144

help-less! _____ Oh, look at those eyes. _____ Oh! _____ Yeah, I'm

SOLO 12: *mf*

I nev-er felt so _____

Help-less! _____ Look in- to your eyes, and the sky's the lim-it, I'm

mf

F(add9) F/A Bb6/4 C

146

help-less _____ I know. _____

help-less! _____ Yo, my

help-less! _____ Down for the count, and I'm drown-in' in 'em.

Dm11 Bb(add9)

musical score for measures 148-150. The system includes a vocal line, a piano accompaniment, and a guitar part. The vocal line starts with a rest, followed by the lyrics "I life is gon' be fine 'cause E - li - za's in it." The piano accompaniment features a melodic line with slurs and a bass line with a 7-measure rest. The guitar part has a treble clef with a key signature of one flat and a bass clef with a key signature of two flats. Chords are indicated as F(add9) and F/A.

I
(end solo)
life is gon' be fine _____ 'cause E - li - za's in it.
Help - less! _____
F(add9) F/A

musical score for measures 149-151. The system includes a vocal line, a piano accompaniment, and a guitar part. The vocal line starts with a boxed measure number 149, followed by the lyrics "look in-to your eyes, and the sky's the lim-it. I'm". The piano accompaniment features a melodic line with slurs and a bass line with a 7-measure rest. The guitar part has a treble clef with a key signature of one flat and a bass clef with a key signature of two flats. Chords are indicated as Bb%, F/C, and Dm11.

149
look in-to your eyes, and the sky's the lim-it. I'm _____
Help - less! _____ Help-less! _____
Bb% F/C Dm11

151 *rit.* *Colla voce* (end solo)

down for the count, and I'm__ drown-in' in 'em. Help-less._____

Down for the count, and I'm__ drown-in' in 'em. Help-less._____

rit.

rit.

B $\flat$ (add9) Eb $\flat$ F

YORKTOWN (The World Turned Upside Down)

With drive (♩ = 100)

154

mf

The Bat-tle of York-town.

mf

With drive (♩ = 100)

Dm C G Dm C

Play *mf*

YORKTOWN (The World Turned Upside Down)
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157

SOLO 13: *mf*

I i-mag-ine death so much it feels more like a mem-o - ry. This is where it

Sev-en-teen Eight - y - one.

G Dm C

159

gets me: on my feet, the en - e - my a-head of me. If this is the end of me, at least I have a friend with me,

G Dm C

161

weap - on in my hand, a com - mand, and my men with me.

The musical score for measures 1-4 of page 161 features a vocal line in bass clef with lyrics. The vocal line consists of eighth notes with 'x' marks above them. The piano accompaniment includes a treble clef staff with a G chord and a bass clef staff with a melodic line. The piano part starts with a G chord in the treble and a bass line in the bass. The piano part continues with a melodic line in the bass and a chord in the treble.

162

Then I re-mem-ber my E - li - za's ex-pect-ing me. Not on - ly that; my E - li - za's ex-pect - ing.

The musical score for measures 1-4 of page 162 features a vocal line in bass clef with lyrics. The vocal line consists of eighth notes with 'x' marks above them. The piano accompaniment includes a treble clef staff with a Dm chord and a bass clef staff with a melodic line. The piano part starts with a Dm chord in the treble and a bass line in the bass. The piano part continues with a melodic line in the bass and a chord in the treble.

ff

We got-ta go, got-ta get the job done, got-ta start a new na-tion, got-ta meet my son! I am

ff

I am

ff

Dm G

166

not throw-ing a-way my shot! I am not throw-ing a-way my shot! Hey, yo, I'm

not throw-ing a-way my shot! I am not throw-ing a-way my shot! Hey, yo, I'm

not throw-ing a-way my shot! I am not throw-ing a-way my shot! Hey, yo, I'm

D⁵ F⁵ G⁵ A⁵ C⁵ D⁵

ff With Drive!

168

just like my coun - try, I'm young, — scrap - py, and hun - gry. And I'm

just like my coun - try, I'm young, — scrap - py, and hun - gry. And I'm

D⁵ F⁵ G⁵

This musical system covers measures 168 to 170. It features a vocal line with lyrics, a piano accompaniment with eighth-note patterns, and a bass line with chords. The lyrics are: "just like my coun - try, I'm young, — scrap - py, and hun - gry. And I'm". The piano part has a consistent eighth-note accompaniment. The bass part features chords D⁵, F⁵, and G⁵ with sustained notes.

169

not throw-ing a way my shot! 'Til the

not throw-ing a-way my shot! I am not throw-ing a-way my shot!

A⁵ C⁵ D⁵ F⁵ G⁵

This musical system covers measures 169 to 171. It features a vocal line with lyrics, a piano accompaniment with triplet patterns, and a bass line with chords. The lyrics are: "not throw-ing a way my shot! 'Til the" and "not throw-ing a-way my shot! I am not throw-ing a-way my shot!". The piano part includes triplet patterns in both hands. The bass part features chords A⁵, C⁵, D⁵, F⁵, and G⁵ with sustained notes.

world turns up - side down!

'Til the world turns up - side

A⁵ C⁵ D⁵ F/A

down. The world turned up - side down. The

sub. *mp*

G G/A Dm C G

sub. *mp*

176

world turned up - side___ down.___ The world turned up - side___ down.___

cresc.

cresc.

Dm C G D⁵ F⁵/D G⁵/D

cresc.

179

The world turned up - side___ down,___ down,___ down,___

f

f

F/B^b C⁵/B^b D⁵/B^b Dm/A G(sus)/A G/A

f

f

Free-dom for A-mer-i - ca! Free-dom for France!

— down, — down! — Down, —

D⁵ F⁵ G⁵ A⁵ C⁵ D⁵

This musical system covers measures 182 and 183. It features a vocal line with lyrics, a piano accompaniment with chords and a bass line, and a guitar line with a solo. The guitar solo is marked with a forte (*f*) dynamic and includes a series of 'x' marks indicating specific fret positions. The piano accompaniment includes a bass line with a steady eighth-note pattern and a treble line with chords and a melodic line. The vocal line includes lyrics and a melodic line with a descending scale.

(end solo)

Got-ta start a new na-tion, got-ta meet my son!

— down, — down! — Down —

D⁵ F⁵ G⁵ A⁵ C⁵ D⁵

This musical system covers measures 184 and 185. It features a vocal line with lyrics, a piano accompaniment with chords and a bass line, and a guitar line with a solo. The guitar solo is marked with an *(end solo)* instruction and includes a series of 'x' marks indicating specific fret positions. The piano accompaniment includes a bass line with a steady eighth-note pattern and a treble line with chords and a melodic line. The vocal line includes lyrics and a melodic line with a descending scale.

186

SOLO 14: SOLO 15: SOLO 16: ALL:

— We won! We won! We won! We won! —

— down, — down! — The

ff *ff*

D⁵ F⁵ G⁵ A⁵ C⁵ D⁵

188

world turned up - side down! —

sfz *ff*

F G(sus) G D⁵